

A PHOTO-LOCATION AND VISITOR GUIDEBOOK

PHOTOGRAPHING LONDON




VOLUME 1
CENTRAL LONDON
.....

GEORGE JOHNSON

*f*otoVUE

PHOTOGRAPHING LONDON

VOLUME ONE – CENTRAL LONDON

BY GEORGE JOHNSON

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Front cover: *Big Ben by Westminster Bridge through the eastern arch (page 248). Sony NEX-C3, 18–55mm, ISO 200, 18mm, f/4.5, 1200s. Jan.*

Rear cover left: *Queen Elizabeth II and the Duke of Edinburgh passing during Trooping the Colour (page 312). Canon 5D II, 70–200mm at 200mm, ISO 400, 1/180s at f/6.7. June.*

Rear cover right: *Artillery Passage in the rain, Spitalfields (page 52). Canon 5D IV, 24–70mm at 24mm, ISO 5000, 1/30s at f/4. Sept.*

Opposite: *Below Big Ben (page 248). Sony A6000, 16–50mm at 16mm, ISO 100, 1/400s at f/5. Nov.*

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*The streets of London have their map; but our passions are uncharted.
What are you going to meet if you turn this corner?*

Virginia Woolf, *Jacob's Room*, 1922

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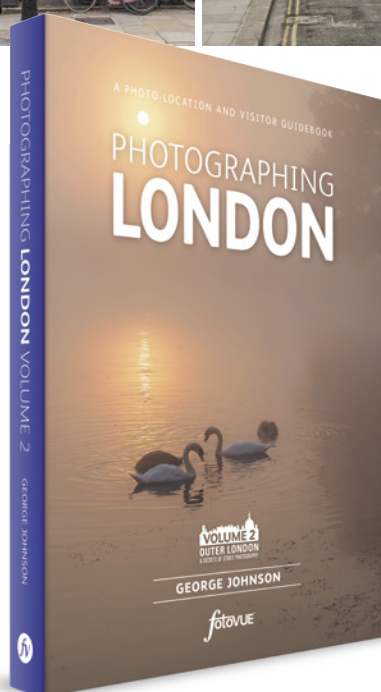
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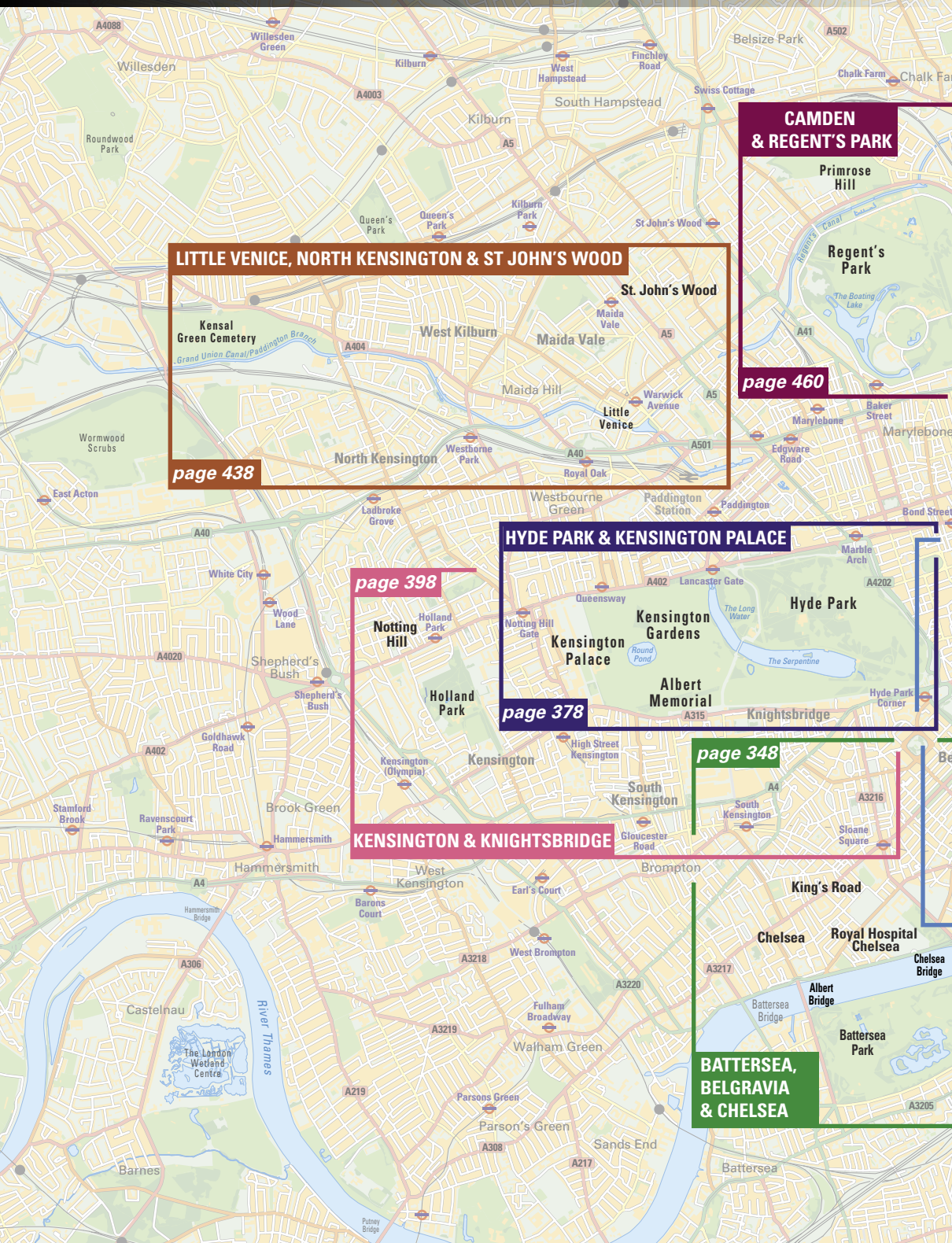
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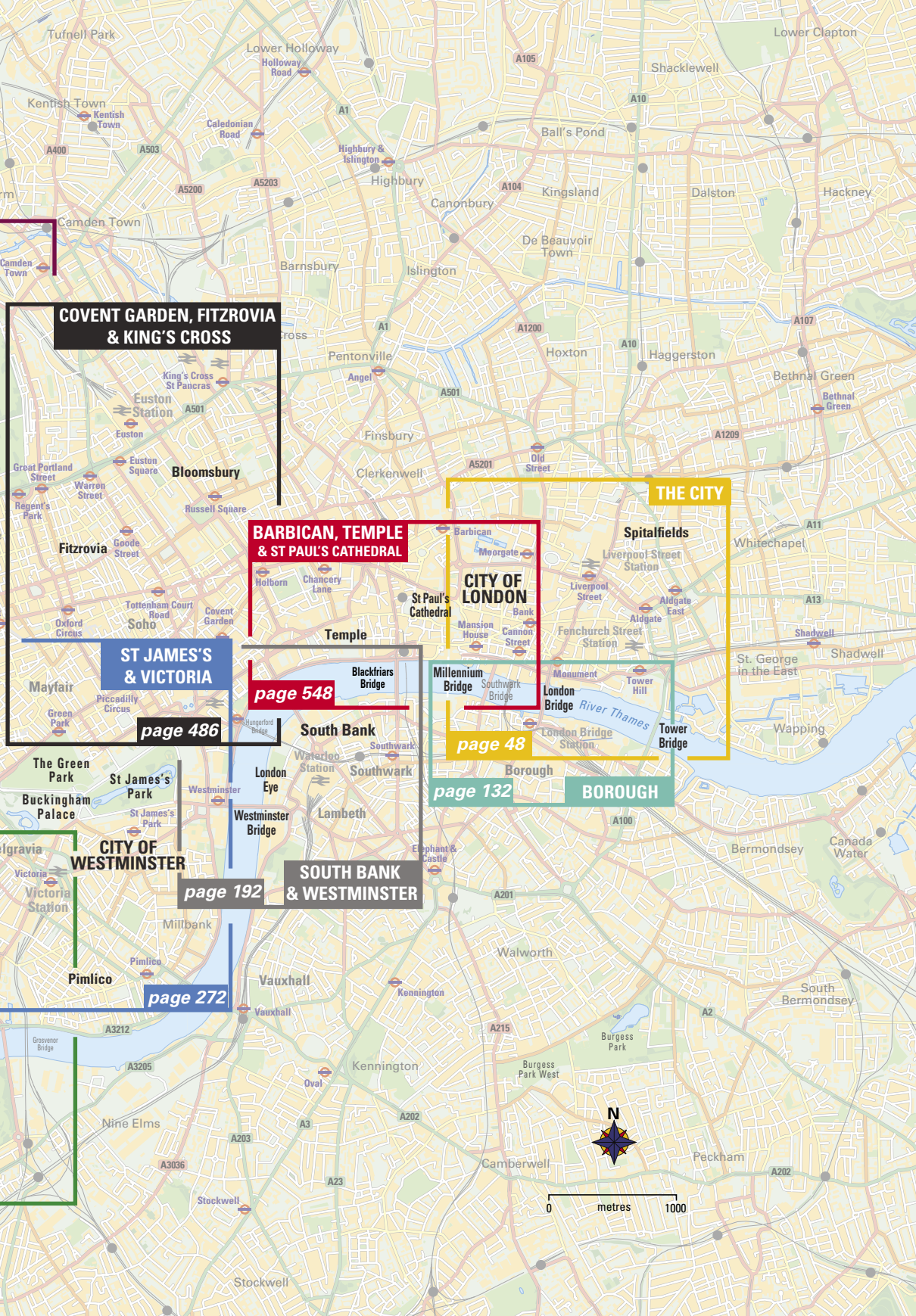


PHOTOGRAPHING **LONDON** VOLUME 2 – OUTER LONDON & SECRETS OF STREET PHOTOGRAPHY

See page 588 for details

CENTRAL LONDON OVERVIEW MAP – AREAS COVERED





**COVENT GARDEN, FITZROVIA
& KING'S CROSS**

**BARBICAN, TEMPLE
& ST PAUL'S CATHEDRAL**

THE CITY

**CITY OF
LONDON**

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LONDON WEATHER AND SEASONAL HIGHLIGHTS



Spring Daffodils in St James's Park. Sony A6000, 16–50mm at 26mm, ISO 100, 1/320s at f/5.0. Mar.



Summer Days in Battersea Park. Canon 5D IV, 24–70mm at 27mm, ISO 200, 1/180s at f/8.0. June.

Photography in London, as in any city, is not quite so affected by the seasons as it is in the countryside. And with so much happening there's no reason not to shoot images all year round. However, London's extensive parks – both large and small – with their trees, grass and tended flowerbeds are at their peak at certain times of year. Summer can be very humid as heat gets trapped between buildings but for the most part the seasons don't generally affect activity in the built-up parts of the capital.

When is the best time to visit London

SPRING – March, April, May

Flowerbeds in the parks start showing colour in late February/early March with huge explosions of yellow daffodils heralding the spring. These early flowers make exciting foregrounds as the trees are still bare and buildings are visible through the branches. St James's Park and Green Park are great places to capture daffodils in front of Buckingham Palace. Around the city, the weather becomes much less dreary with more hours of sunshine and longer days. As the daffodils begin to fade, buds and leaves start to appear on the trees and greenery sprouts around the city in nooks and crannies. March and April are often wet months and this means the chance to shoot wet streets

and people with umbrellas. When it rains, the streets clear as people seek shelter but these are the times to head out. Nothing beats the mood and atmosphere of an image of a single person with a brolly on a wet street – just remember to bring your own!

SUMMER – June, July, August

Summer in the city can sometimes be tough, especially for those with respiratory issues. Hotter, drier weather increases the dirt and dust in the air, which can make it harder to breathe. On hot days the city traps the heat and it tends not to dissipate until late into the evening. In June, the longest day of the year arrives and with longer days more sunshine reaches the darker parts of the city much earlier in the day. Shooting during the day in July and August can be hard work if the sky is clear of clouds. Light is reflected from every surface, especially glass and white stone, which means you have to compensate exposures down to stop blown highlights. Seek refuge in parks; you'll find fountains and cool shade under trees now heavy with foliage. The longer days mean dawn arrives around 4am and early morning offers much longer stretches of time in which to shoot the city with fewer people around, especially at key landmarks along the river, though you'll need to walk or take night buses to visit locations at sunrise. Longer, hotter days also mean more people will sit outside cafes and bars and this offers



View of Wellington Arch, Hyde Park Corner. Canon 5D IV, 24–70mm at 34mm, ISO 400, 1/180s at f/8.0. Nov.



Frosty Fountains, Trafalgar Square. Canon 5D IV, 24–70mm at 70mm, ISO 1600, 1/125s at f/8.0. Mar.

opportunities to photograph people at many more places around the city. The parks are by now a riot of colour with flowerbeds in full bloom and the warm weather brings out street performers and city characters.

AUTUMN – September, October, November

Temperatures start to cool by mid-September, the days take longer to heat up and it can be quite chilly by the Thames at sunrise, which is now around 6am. By late October, the sight of almost every tree ablaze with colour is not to be missed. Autumn is my favourite season in London, with vibrant hues lighting up every park, children kicking up leaves and people enjoying the last bright sunny days they'll see for a while. There's plenty to photograph. During autumn, especially from late October to mid-November, stay close to the parks at the western end of central London, where on calm days you'll see reflections in the ponds and lakes, leaf-covered paths and people wrapped up against the cold. All this makes for atmospheric shots. While visitors come to the city all year round, with school holidays now long over and summer gone, the number of visitors in the city drops dramatically and the streets and public transport are not so crowded. Be aware that the parks departments often do two or three sweeps to gather up fallen leaves, so be sure to take those autumn shots when you have the chance – the next day the leaves that lay on the ground could all be gone.

WINTER – December, January, February

Around the beginning of December with the leaves almost all gone, the city has lost a lot of its colour. There will be few flowers and no green or brown leaves to add subtle shades to your shots. The only bright colours left are those on the buildings themselves. I tend to shoot more long-exposure night shots during the winter months; shorter days means the evenings are far longer, so you can take your time getting to more locations for light trails from the traffic, whilst still catching the last Tube or train home. Sunrise is later – around 8am – but over more quickly so be mindful of this when shooting along the river at dawn. A walk through a city park in winter makes it apparent just how much of the cityscape is blocked by foliage during the rest of the year. The city noise reaches deeper into the parks and shooting from within these spaces requires a little more care as the taller buildings are now visible at the edges of every frame. In winter, among the buildings there is often very little difference from summer, other than perhaps duller light and the sight of people wrapped up against the elements. Shooting along the Thames or outside the central areas of the city you'll find temperatures more akin to those outside London, so wrap up warm if you head out to open spaces like Hyde Park or along the river.

CAMERA, LENSES AND CAPTIONS

This project took close to a decade to complete and during that time I've used many cameras. I started with a Canon 350D, then various DSLRs, right up to the full-frame Canon 5D MkIV I use today. I use both the full-frame DSLR and a small Sony A6000 camera to shoot city images, occasionally using a full-frame camera converted for infrared photography.

I use few lenses, having owned the same ones for seven years – I find too much kit weighs you down while in the city. I stick with a 17–40mm wide-angle, 24–70mm and 70–200mm zoom with stabilisation. With my Sony A6000 I just use a Sony 16–55mm kit lens and a Samyang 8mm fisheye for extreme wide angle. Some people sneer at kit lenses but my Sony kit lens has netted me several award-winning images.

I will only use a tripod in the city before dawn and after dusk, other times I shoot handheld. When shooting on a tripod I use a LEE ND filtration as there is no colour cast and reliable contrast control. Most of the images in this book were shot handheld, as lugging a tripod around on a 6–7 hour walking trip is just not feasible during the day when the city is busy. A tripod can become a crutch for many but in the city you quickly learn whether you truly need one or not.

“Failure to plan is planning to fail” as they say. And so I'll pick three to five key locations and use the Photographer's Ephemeris, Google Maps and MetOffice desktop websites before going out and the corresponding mobile apps during the day. Picking and sticking to locations forces you to focus on the images you want; when you arrive you're ready to take the shots you imagined. If it doesn't work, change your perspective by a few yards. Some of my best shots have come from changing perspective rather than going up on a location.

I rarely use HDR, bracketing or stacking methods. I prefer to capture the shot in a single frame, which is perfectly doable with today's modern cameras. I use Lightroom to prep the RAW image, selective edits in Photoshop and then save back to Lightroom to make final tweaks to contrast, warmth and saturation.

Equipment list

Camera bodies

- Canon 5D MkIV
- Canon 5D MkII (converted for infrared)
- Sony A6000

Lenses

- Canon 17–40mm f/4L
- Canon 24–70mm f/2.8L
- Canon 70–200mm f/4L
- Sony 16–55mm f/5.6
- Samyang 8mm fisheye

Filters

- LEE Filters combinations of soft and hard ND graduated.

Tripods

- Manfrotto C55 legs with 420 RC2 head
- K travel tripod

Software

- Adobe Photographer's CC package:
Adobe Lightroom & Photoshop
- Photographer's Ephemeris
- Google Maps
- MetOffice

George's kit.





George at work in King's Meads Nature Reserve, Hertford, Hertfordshire.

Photo captions

The photo captions in fotoVUE guidebooks are in two parts:

1 Descriptive caption

First is a descriptive caption that describes where the photograph was taken, mentioning any references to viewpoints (e.g. VP1) in the accompanying text and any other useful information.

2 Photographic information

The second part of the caption lists the camera, lens, exposure, filter used (if any) and the month the photograph was taken. This information is from the Exchangeable Image File Format (Exif data) that is recorded on each image file when you take a photograph.

Make and model of camera		The focal length of the lens at which the photograph was taken.		Filter used, if any	Tripod or Handheld If a tripod is used, it will say Tripod, otherwise the image was taken handheld
Canon 5D IV		24–70mm at 46mm		ISO 200, 1/45s at f/11, Grad.	Tripod. July.
Lens focal length		Light–Exposure information ISO setting, shutter speed and aperture when the photograph was taken.		The month taken The month included in the caption enables you to know the (possible) type of weather and state of vegetation at the location.	



THE CITY



THE CITY – INTRODUCTION

Welcome to the City of London.

We begin our exploration with a tale of two cities. When the Romans arrived in 43AD they settled Londinium and built a fortified wall around the fledgling town. The boundary known as London Wall still encompasses the City of London today. When the Normans invaded in 1066, one of William the Conqueror’s first duties was to make his mark by building the much feared and loathed Tower of London, a frightening fortress that stated in no uncertain terms exactly who was in charge. Over the centuries London began to grow through worldwide trade and commerce and it subsumed the surrounding towns such as Shoreditch, Greenwich and City of Westminster. They in turn became the twenty-eight boroughs within Greater London that encircle the original City boundary.

This first section covers the City of London – a town founded by the Romans over 2000 years ago. London is steeped in history with the aforementioned Tower of London (incidentally, the last prisoners to be held there were the Kray twins in 1952), London Bridge, which inspired the children’s nursery rhyme and Monument, the location close to where the Great Fire of London began in 1666. Fans of Harry Potter will appreciate a visit to Leadenhall Market, used as a location for the Leaky Cauldron and Diagon Alley. We’ll also visit some lesser-known places you may not have heard of but may recognise, including Shad Thames and St Katharine Docks. Of course, the City itself is the financial powerhouse that drives the UK’s economy and the Square Mile is home to incredible concrete, glass and steel skyscrapers.

There’s a lot of ancient and modern ground to cover, so let’s get cracking.

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13	St Katharine Docks 124
14	Shad Thames 128

Previous spread: Looking south from London Bridge to Tower Bridge.
Canon 5D IV, 24–70mm at 70mm, ISO 200, 1/500s at f/11. Apr.

Next spread: Spitalfields printers. Canon 5D II, 17–40mm at 39mm,
ISO 200, 1/180s at f/8. Aug.



[1] SPITALFIELDS

Verde and Company ♿

Located on the western side of Spitalfields Market, situated on Brushfield Street is Verde and Company coffee shop. It's a super location, quaint and incredibly photogenic. During the summer, this small coffee shop has a very continental feel to it. With wicker baskets hanging under the canopy, and people sitting outside on the pavement, it just begs to be photographed. From here, walk east to the corner of Crispin Street, turn to your right and capture the faded paint of the front of Number 46, Donovan Brothers paper bag makers – another special image for your collection.

Verde and Co, Spitalfields. Canon 5D II, 70–200mm at 135mm, ISO 400, 1/30s at f/11. Aug.



Artillery Passage ♿

Leaving Liverpool Street Station and heading down Artillery Lane you will find much of interest to photograph. The narrow streets around Artillery Passage and Gun Lane have a lively, bohemian feel and this is the place to get personal with the city. Using the widest lens you have, look for solid compositions that incorporate the long length of Artillery Passage while also capturing the shops and buildings that close over it. Anything under 40mm focal length will work here. This is another place that works well when it rains; lights come on in the evening and the location takes on an ominous feeling as darkness battles meagre streetlights in the pouring rain.

Opposite: Artillery Passage in the rain, Spitalfields. Canon 5D IV, 24–70mm at 24mm, ISO 5000, 1/30s at f/4. Sept.

How to get here

Verde and Company

This coffee shop lies on Brushfield Street, opposite Spitalfields Market.

Location Lat/Long: 51.51900, -0.07699

Location Postcode: E1 6AG

Artillery Passage

From Liverpool Street Station, head east to the A10 Bishopsgate, cross over and turn right by Dirty Dicks pub along Middlesex Street. Cross the road and take the left side of the fork that heads down Widegate Street. Where Widegate Street crosses Sandy's Row (you should see the Kings Stores pub on the corner) you will find Artillery Passage, it's a very narrow pedestrian-only passageway.

Location Lat/Long: 51.51814, -0.07742

Location Postcode: E1 6AG

Accessibility ♿

This is an ordinary city street, which should present no accessibility issues.

Best time of year/day

This location can be shot all year round. The quietest time to shoot the street art is in the morning an hour or so after sunrise when there's plenty of light. At weekends you will find more markets and shops open. For Verde and Company, during summer days, the outside is more likely to be decorated, providing more interest to your shots.



L'AMI
MALO

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DINING ROOM
RESERVATIONS
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L'AMI
MALO

[3] THE TOWER OF LONDON



Flower boxes in Tower of London. Canon 5D II, 17–40mm at 27mm, ISO 200, 1/250s at f/8. July.



Tower of London gateway. Canon 5D II, 24–70mm at 24mm, ISO 200, 1/30s at f/13. Apr.

The entire site is quite small and contains various styles of buildings that have been added over the centuries. From the central White Tower to the houses and cottages at the outer edges for employees and Beefeaters, this eclectic mix of architectural styles offers yet more picture opportunities. Keep an eye out for unique compositions, in which you can juxtapose different styles of building. Another interesting possibility is to use arches as frames for photographs. If you make your way to the southern most area (by the gift shop), there is one arch that allows you to frame the White Tower, and this works really well on a sunny day. Alternatively, on colder, cloudy days, try heading up to the southern battlements for a more sombre, moody image of this place of murder, mystery and intrigue.

Inside ♿

Shooting inside the buildings will require high ISO abilities and fast lenses, and tripods are not allowed anywhere in the main site. Some areas within the site do not allow photography at all – the Jewel House being one of them, for security reasons.

Opposite top: *Beefeater heading towards the White Tower. Canon 5D II, 17–40mm at 17mm, ISO 200 1/500s at f/8. July.*



Famous Tower of London raven. Canon 5D II, 70–200mm at 200mm, ISO 400, 1/90s at f/5.6. Apr.



Gardens at the Tower of London. Canon 5D II, 24–70mm at 24mm, ISO 200, 1/500s at f/8. July.





[6] LOVAT LANE

Like most cities, London has undergone much construction and demolition over hundreds of years and this has led to a very eclectic mix of new and old. Lovat Lane falls into the latter camp; it's a steep, cobbled pedestrian lane leading from Eastcheap to Lower Thames Street. Previously called Love Lane, this narrow city path feels very closed in as you walk past St Mary-at-Hill Church at the top, down the S-shaped curve of the lane towards the Thames.

What to shoot and viewpoints

The secret to this location lies as you emerge from the s-shape to behold a perfect view of the Shard framed by other buildings. The foreground buildings are constructed from modern concrete but as you approach the bottom of the lane you'll find a traditional old London pub, decked out in black and gold decoration: the unusually named The Walrus and The Carpenter pub (a nod to the poem by Lewis Carroll). >>



How to get here

From Monument Station (Circle line) exit the station and head east along Eastcheap. Walk for five minutes until you find Lovat Lane to your right. Turn on to it and head south. It's an S-shaped, pedestrian-only lane that leads all the way down to Lower Thames Street.

Location Lat/Long: 51.50999, -0.08409
Location Postcode: EC3R 8EE
Underground & Lines: Monument: *Circle & District*
Main Station: Fenchurch Street, Cannon Street
Riverboat: Tower Pier
Bus: 15, 48

Accessibility

This is a relatively steep cobbled lane. If you have mobility problems, you may be OK to proceed but ensure you have sensible footwear and some assistance in case you find yourself in trouble. You may find it easier to approach the lane from the southern end, entering from Lower Thames Street. There you won't have to descend the steep lane, but only partially ascend it to get a photograph. The street is cobbled and therefore not easily accessible for wheelchair users, though with assistance you may be able to head up enough of the lower part of the lane to capture the pub in a foreground photo.

Best time of year/day

This spot can be shot all year round. The best time to visit is late evening or early morning before sunrise.

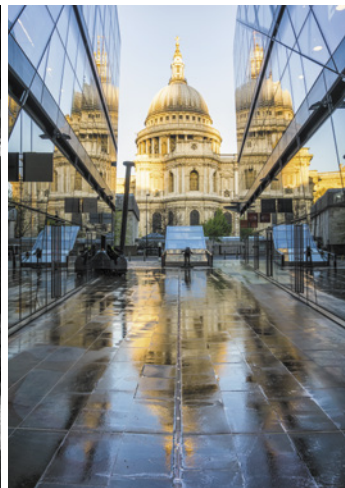


Top: Early morning on Lovat Lane by Monument. Canon 5D II, 17–40mm at 17mm, ISO 200, 1s at f/8, tripod. Mar. **Above:** Artwork on Philpot Lane by Tower of London. Canon 5D II, 70–200mm at 200mm, ISO 200, 1/250s at f/4.5. May.

Left: Rainy day. Canon 5D II, 17–40mm at 21mm, ISO 100, 0s at f/8. Mar.

Opposite: Early morning on Lovat Lane. Canon 5D II, 17–40mm at 19mm, ISO 100, 1s at f/8, tripod. Mar.

[10] WATLING STREET



Top left: Late night on Bow Lane. Canon 5D II, 17–40mm at 17mm, ISO 100, 15s at f/11, tripod. **Sept. Right:** Reflections of St Paul's in One New Change. Sony A6000, 16–50mm at 16mm, ISO 100, 1/100s at f/4.5. Apr.

Above left: Bow Lane. Canon 5D II, 70–200mm at 173mm, ISO 200, 1/250s at f/8. **Sept. Right:** Along Watling Street towards St Paul's. Sony A6000, 16–50mm at 20mm, ISO 3200, 1/50s at f/4. Oct.

How to get here

Coming from Bank Station, take Poultry (not Queen Victoria Street) and keep walking for about 5–10 minutes, you will eventually reach the famous St Mary-le-Bow Church (the one that defines Cockneys) and follow Bow Lane (which is just before the church) to Watling Street.

Location Lat/Long: 51.51274, -0.09371
Location Postcode: EC2V 6AU (St Mary-le-Bow Church)
Underground & Lines: Mansion House: Circle & District
Bus: 8, 25, 11

Accessibility

The lane is cobbled in places and can be busy midday on weekdays. Visit during quieter times in the late evenings and weekends to ensure you won't be jostled by crowds.

Best time of year/day

Can be shot all year round. It's quieter at weekends and at sunrise is the time to catch the best light.

Opposite: Heading towards St Paul's along Watling Street. Sony A6000, 16–50mm at 17mm, ISO 1600, 1/160s at f/3.5. Mar.



[12] TOWER BRIDGE

Viewpoint 2 – The Girl with a Dolphin Fountain (Paiksekell) ♿

This is by far the most popular location from which to shoot the bridge. The Girl with a Dolphin Fountain makes for perfect foreground interest when set against the huge bridge behind. The area is technically private property but the landowners are tolerant of personal photography with tripods if you get your shots quickly and move on.

Viewpoint 3 – View of the North Tower ♿

This spot has a great view of the northern tower inside the arch of the southern tower. Use a relatively wide-angle lens (24mm or less) to capture the sign on the tower. If you line up your shot carefully, you should be able to place the Shard between the supports of the bridge. If you're shooting at night, use a long exposure to capture those classic traffic streaks. The traffic is limited to 20mph so it all moves at a steady and predictable pace making the shot a must if you have a tripod with you.

VP 2 – The Girl with a Dolphin Fountain

Starting from the riverside in front of the Tower of London, head under the A100 to the east of the Tower of London, then follow the Thames Path in front of the hotel towards St Katharine Docks. You will pass the Girl with a Dolphin Fountain and the Paiksekell sundial.

Location Lat/Long: 51.50621, -0.07303

Location Postcode: E1W 1DD

Accessibility ♿

Ordinary city street – should present no accessibility issues.

Best time of year/day

Can be shot all year round.

VP 3 – View through North Tower

Simply cross the bridge from north or south and align yourself (either side of the road) until you can capture most of the arch at the opposite side within the arch nearest to you. If you need to cross over, you'll have to walk to the nearest end of the bridge and walk back up.

Location Lat/Long: 51.50711, -0.07432

Location Postcode: E1W 1LE

Accessibility ♿

This is an ordinary city street that should present no accessibility issues.

Best time of year/day

Can be shot all year round at any time.



VP2. Dolphin fountain and Tower Bridge. Canon 5D II, 17–40mm at 17mm, ISO 100, 51s at f/14, tripod, LEE ND 0.6 grad. Oct.

Opposite left: VP2. Fountain in front of Tower Bridge. Canon 5D IV, 17–40mm at 17mm, ISO 200, 1/90s at f/8. Mar.

Opposite right: VP3. Tower Bridge light trails through the northern arch. Canon 5D II, 17–40mm at 19mm, ISO 100, 15s at f/11, tripod. Oct.





Tate Modern tower on a summer morning. Sony A6000, 16–50mm at 16mm, ISO 100, 1/250s at f/4.5. May.



Late afternoon sun in the Turbine Hall. Canon 5D IV, 17–40mm at 17mm, ISO 400, 1/60s at f/16. June



THE SOUTH BANK & WESTMINSTER



THE SOUTH BANK & WESTMINSTER – INTRODUCTION

After the Square Mile, the South Bank is probably the most dynamic and constantly changing area of London. The western side of Southwark and Lambeth contains many places that have only been established in the last 100 years, including the OXO Tower, Waterloo Bridge, the National Theatre and, most recently, the world-famous London Eye. Concluding this section is Westminster, the United Kingdom's seat of political power.

Lambeth first appears on record in 1062 and its name, meaning *landing of lambs*, marked it as a riverside dock where sheep were traded. It remained distinctly rural, predominantly marshland in fact up until the 18th century, when it was drained. Several street names reflect this hidden past, including Lower Marsh Street. Lambeth was badly bombed during World War II, resulting in the loss of thirty-seven lives and a huge amount of devastation. The area was rejuvenated during the late 20th century and now hosts many shops, restaurants and galleries.

To the western edge of this area, lies Westminster. The Palace of Westminster is on record as having been the residence of one of the last kings of England, prior to the Norman invasion – King Canute lived here from 1016–1035. The first meeting of parliamentarians took place when rebel Simon de Montfort and others assembled here in 1265. The palace ceased to be a royal residence in the 15th century and has since become the primary meeting place for the government.

There is a vast range of eclectic locations to discover in this section – the street art and graffiti of the Leake Street tunnel, the architecture of the London Eye (as well as the stunning views a trip on it offers) and the ancient history of Westminster.

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Previous spread: Looking east along the Thames from Waterloo Bridge. Canon 5D IV, 24–70mm at 70mm, ISO 100, 20.0s at f/11, tripod, ND 0.6 grad. May.



[5] ROUPELL STREET

Located just a stone's throw from Waterloo Station is Roupell Street, an area of perfectly preserved two-storey Georgian houses. Were it not for the cars parked on the street, you could almost believe you'd stepped through a portal into the late Georgian or Victorian era. With the King's Arms pub at its heart and old-fashioned corner shops at the far end, a stroll down this street is like stepping back in time.

John Roupell, a successful metal refiner, began building dwellings in the early 1820s on Lambeth Marsh, south of the River Thames. They were home to artisans and skilled workers – joiners, metal workers, stonemasons and blacksmiths. Roupell named all the local streets after his family: John Street, Catherine Street and Richard Street. However, this caused confusion for the Royal Mail, as there were other similarly named streets in the area, and so the streets were rechristened with unique names such as Theed Street and Whittlesey Street.

Fortunately, this 19th-century time capsule survived the Blitz and the development consortiums that have erected so many modern buildings around the Waterloo area.

What to shoot and viewpoints

Head to the King's Arms pub, which stands at the junction of Windmill Walk and Roupell Street, where you can capture the corner of the houses on Windmill Walk and the narrow pedestrian alley. A wide-angle lens will help exaggerate the buildings and size of the alley but a standard mid-range 24–70mm lens will do just as well. Head north up Windmill Walk, then turn around and shoot back along the alley, aiming to include the lamps and the pub at the far end. Head south along Windmill Walk, past the pub and consider a composition that includes the pub to your left and the crossroads. >>



Houses on Roupell Street. Canon 5D II, 24–70mm at 24mm, ISO 200, 1/125s at f/8. July.

Opposite left: Roupell Street. Canon 5D II, 24–70mm at 28mm, ISO 200, 1/125s at f/8. July. **Right:** Roupell Street. Canon 5D II, 24–70mm at 24mm, ISO 200, 1/45s at f/11. July.



[7] OXO TOWER



Top: Looking east from the 8th floor OXO Tower viewing gallery. Canon 5D IV, 24–70mm at 70mm, ISO 200, 190s at f/8. Sept.

Above: Jewellery for sale in OXO Tower Wharf. NEX-C3, E 18–55mm at 18mm, ISO 1600, 1/60s at f/3.5. Jan.

Public Viewing Gallery

Take the lift up to the eighth floor to visit the public viewing gallery. Exit the lift and turn to your right. Pass the restaurant desk, and head towards the Thames, which you'll see through the windows. The viewing gallery is quite small but you'll be left alone to enjoy the view and use whatever equipment you wish to get your pictures. You can also stay after dark to secure some striking views of London at night. While the field of view is a little limited, I think it's certainly worth a visit.

The whole building at night

The OXO tower comes into its own at night, when the windows in the tower are illuminated, revealing the classic red of the OXO brand set against the white light of the windows. This can be shot from the open hexagonal area next to Gabriel's Wharf, which allows you to incorporate the OXO tower into a wider shot of the distant city with the lights reflected in the Thames. Try to time your visit with a slow or slack tide. The other classic viewpoint is from the opposite bank of the Thames: shooting from Victoria Embankment enables you to incorporate the OXO tower, the blue illumination of Sea Containers House and the London Eye in the distance. Also consider shooting from the northern side of Blackfriars Bridge for a slightly different angle of the tower and other buildings lit up in the London skyline.

Artwork in the courtyard – rear of OXO Tower Wharf. Canon 5D IV, 24–70mm at 24mm, ISO 200, 1/125s at f/8. June.



Opposite top: Rear courtyard at night. Canon 5D IV, 24–70mm at 42mm, ISO 100, 2s at f/8, tripod. May. **Bottom left:** South Bank. Canon 5D IV, 24–70mm at 27mm, ISO 100, 1s at f/8, tripod. May.

Right: Novelties for sale, OXO Tower Wharf. NEX-C3, E 18–55mm at 18mm, ISO 1600, 1/50s at f/3.5. Jan.



- Houses of Parliament • Parliament Square
- Westminster Abbey • Westminster Bridge

Westminster is one of the liveliest tourist hotspots in London. Millions of people from all over the world visit the area around the Houses of Parliament and it has one of the highest concentrations of historic landmarks in all of London.

In this chapter we restrict our activities to the Palace of Westminster – home of the Houses of Parliament – and the surrounding area: Parliament Square, Westminster Abbey and Westminster Bridge – all collectively known as Westminster, which lies within the City of Westminster. Unsurprisingly, the name Westminster is derived from ‘a minster, west of the city’, however these days the name is mostly used as shorthand to refer to the Houses of Parliament – the seat of government, much as Whitehall refers to the Civil Service. The larger City of Westminster (covering 21km sq.) includes locations such as Hyde Park, Buckingham Palace, Westminster Cathedral and Covent Garden, all of which have their own chapters.

The area of Westminster was already established prior to the Norman invasion of 1066, when Edward the Confessor began the construction of an abbey at the site now occupied by the Palace of Westminster. For over 600 years Westminster and the City of London were distinct with no formal relationship and it was only in the mid-16th century when the areas around Westminster began to be settled that the two areas began to join up. It took until the mid-20th century for various acts and administrative legalities to finally establish Westminster as the formal seat of government and to establish the City of Westminster’s true boundary.

Next spread (large image): VP7. The Houses of Parliament at night from Lambeth. Canon 550D, at 20mm, ISO 100, 10s at f/6.3, tripod. Nov.

What to shoot and viewpoints

Being as it is, the seat of UK political power, security is very tight; there are barriers, armed police and security patrols in constant evidence. However, despite this presence and perhaps because so many tourists visit this famous location, security is generally very tolerant of people taking photos. There are restrictions on tripod use but these will be noted where appropriate.

We start at locations east of the Thames at Parliament Square then make our way south to Victoria Tower Gardens. After heading over the Thames via Lambeth Bridge, we take a left to follow the Albert Embankment by the river to Westminster Bridge.

Opposite: Crossing Westminster Bridge in the fog. Sony A6000, 16–50mm at 16mm, ISO 200, 1/160s at f/4. Nov.

How to get here

Westminster – general

Start your exploration of Westminster by alighting at Westminster Station, where you’ll find yourself at Westminster Bridge (west side).

Location Lat/Long:	51.50083, -0.12685
Location Postcode:	SW1A 0AA
Underground & Lines:	St James’s Park, Westminster: Bakerloo, Circle and District, Jubilee, Northern, Waterloo & City
Main Station:	Victoria, Waterloo
Riverboat:	Westminster Pier
Bus:	3, 11, 12, 24, 87, 88, 148, 211, N3, N11, N44, N87
Cycle Hire:	Storey’s Gate, Abingdon Green

Accessibility

Most areas within Westminster are standard streets. Some are cobbled but most are flat with no steps and, where required, ramps are in place to ensure full accessibility for wheelchairs. The only exception is the arch under Westminster Bridge (VP6); because steps offer the the only direct route down, you’ll need to go to the western end of Westminster Bridge and turn left into Belvedere Road. Head north for around 200m, then turn and go towards the rear of the London Eye. Turn left again on to the Thames Path and head back to the underpass that heads under Westminster Bridge to reach the arch and Lambeth Walk.

Best time of year/day

This location can be shot all year round.



St James's Park is situated between Horse Guards Parade and Buckingham Palace, with The Mall to the north and Birdcage Walk to the south. Once a swampy marsh, it is now one of London's stunning open spaces owned and operated by the Royal Parks (royalparks.org.uk). Covering nearly sixty acres, it originally had a formal canal running through it (built by Charles II in the 17th century) but remodelling by famous landscape gardener John Nash in the 19th century saw the canal turned into a long slender lake. The views of Buckingham Palace from the park are very special and a visit is a must – repeatedly, if you are a local-to-London photographer, as there is much to photograph as the seasons change. Early mornings from spring to autumn can be particularly rewarding.

What to shoot and viewpoints

As one of the chain of parks from Kensington to the heart of London, St James's Park, with its lake, trees and flowers, waterfowl and views of the surrounding city, is a wonderful

place to go all year around. Enter the park from any direction and you can circle the lake; my advice is use the central Blue Bridge at the park's centre to ensure your walk takes a figure-of-eight route that will include the best parts of the lake. I have described some key viewpoints but beyond these, the best approach is to go for a wander.

Duck Island Cottage and Pelicans

To the eastern end of the park sits Duck Island Cottage (built in 1841 and restored in 1982), the HQ of the London Historic Parks and Gardens Trust. It's a lovely sight at any time of day – its wonderfully quaint appearance quite at odds with the city around it. As you pass the modern lakeside cafe, you'll come across the famous pelicans, originally gifts from the Russian Ambassador in the 17th century. Apparently pelicans are not averse to eating anything they consider food; this is perfectly true: a friend and I once saw one eat a live pigeon, much to visitors' horror. You will also see coots, moorhens, ducks, geese and many others species.

***Opposite:** Wildflowers bloom in St James's Park. Canon 5D II, 24–70mm at 48mm, ISO 200, 1/250s at f/8. June.*

Cottage by the lake in St James's Park. Sony A6000, 16–50mm at 16mm, ISO 100, 1/400s at f/5. July.















Cavalry assembling on Constitution Hill. Sony A6000, 16–50mm at 41mm, ISO 125, 1/80s at f/5.6. June.

Viewpoint 4 – Bomber Command Memorial

While in Green Park don't miss the opportunity to see the Bomber Command Memorial at the far western end. It's a magnificent memorial to the 55,000 who gave their lives in service of the bombing raids during World War II. There are quite a few photographic opportunities offered by this huge monument. Using a wide-angle lens on a bright day enables you to capture the entire interior of the memorial with the crew at the centre looking out into the light.

Viewpoint 5 – Royal Gun Salutes

During special state occasions such as Coronation Day (3rd June), The Queen's Official Birthday (the second Saturday in June) or state visits, Green Park is used to host the cavalry and their cannon salutes. A 21-gun salute will be fired, usually around 12pm (but not on Sundays). Spectators will be held back around 250m from the gun positions so a zoom lens is a must for detail shots of

the cannon as they fire. The best position is on the path that leads from the western corner and along the northern side of the open space directly adjacent to Constitution Hill. Careful timing is required to capture a cannon blast and the smoke leaving the barrel but you'll have several chances as there are usually five or six guns. Aim to shoot the guns and crew of the nearest two cannon if you have a 200mm lens. As the cavalry arrives and departs there are some great chances to capture the commanders on their mounts. See the notice boards around the park or the website (www.royalparks.org.uk) for a full list of events and dates.

Opposite: *Mounted cavalry officer, Trooping the Colour. Canon 5D II, 70–200mm at 155mm, ISO 200, 1/180s at f/6.7. June.*





VP5. Ebury Bridge train depot looking towards Battersea Power Station. Canon 5D IV, 24–70mm at 70mm, ISO 200, 30s at f/16, tripod resting on bridge. Nov.



[13] BROMPTON CEMETERY

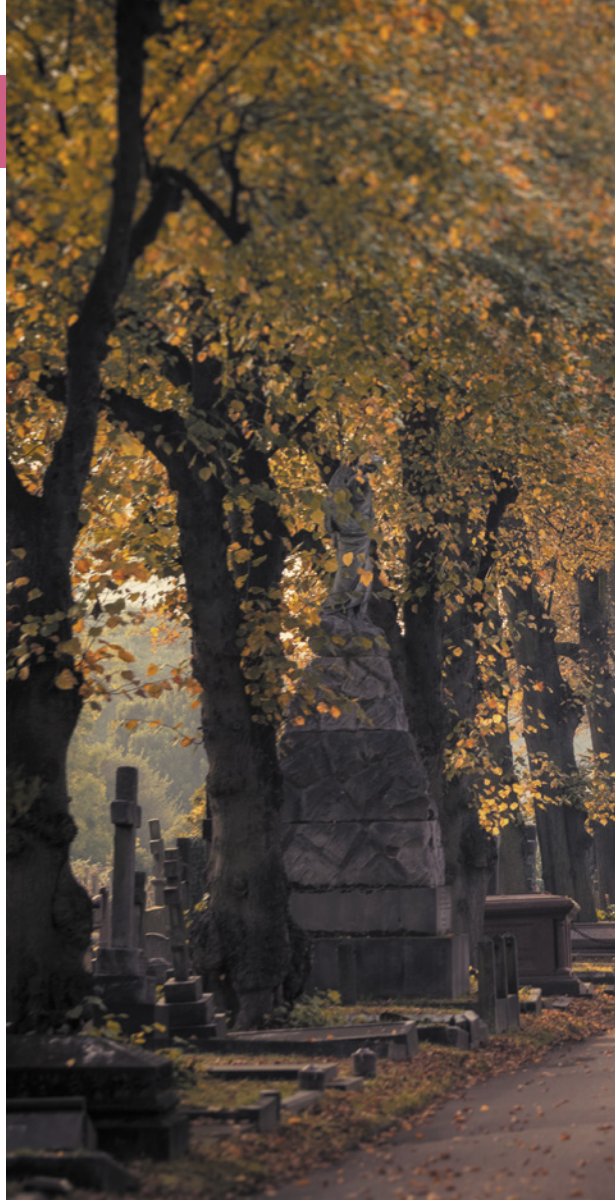
One of ‘Magnificent Seven’ cemeteries of London, Brompton is perhaps the most beautiful. Consecrated in 1839 and still in use today with over 35,000 gravestones and monuments, it is one of the largest central London cemeteries. There is a large variety of wildlife for the inner city – it’s home to bats, foxes, macaws and owls and more than two hundred species of moth. There are also sixty-odd species of tree.

During the 19th century, Buffalo Bill’s Wild West show visited the nearby Earl’s Court Exhibition Grounds and sadly several Sioux tribe members died while working in the show. They were buried in Brompton Cemetery. During the late 20th century some of the bodies were exhumed and sent home to their tribal burial grounds in America. The writer Beatrix Potter lived close by and apparently often enjoyed walking in the cemetery. It’s believed that she used some of the names on gravestones for characters in her books.

What to shoot and viewpoints

For the key viewpoints start at the north end of the cemetery and walk along the central avenue that leads to the chapel in the distance. This avenue is the perfect place to take long shots of solitary figures; a 150–200mm lens works incredibly well here, as it will compress the perspective and help isolate figures. Keep an eye out for flowers around the plots and for wildlife – robins and squirrels perched atop headstones make for good images. If you have an infrared camera, the central walkway works well later in the morning as the sun’s light hits the canopy of trees. >>

Chapel, Brompton Cemetery. Canon 5D IV, 24–70mm at 50mm, ISO 200, 1/180s at f/11. June.



Brompton Cemetery central avenue in autumn. Canon 5D IV, 70–200mm at 111mm, ISO 400, 1/125s at f/6.7. Oct.

An early morning dog walker in Brompton Cemetery. Canon 5D IV, 70–200mm at 138mm, ISO 400, 1/350s at f/4.5. June.





How to get here

Take the District Line to West Brompton station. Exit the station and turn right, then walk for around 100m. The cemetery entrance is on your right.

Location Lat/Long: 51.48481, -0.19067

Location Postcode: SW5 9JE

Underground & Lines: Earl's Court, West Brompton; *District and Piccadilly*

Bus: 14, 74, 190, 211, 328, 414, 430, C1, C3

Cycle Hire: Harcourt Terrace, Hortensia Road

Accessibility

Most of the cemetery is fully accessible but there are some sections such as the colonnades that have some steps. Also note that if you have limited mobility, you'll need to arrive via the eastbound platform or by bus, as the station's westbound platform is not fully accessible.

Best time of year/day

The best time of year is from spring through to autumn, when the colours are most vibrant. The cemetery is open during the day, from dawn to dusk and mornings are generally the quietest time to visit.



Items for sale at Alice's on Portobello Road. Canon 5D II, 70–200mm at 85mm, ISO 200, 1/250s at f/8. May.

Situated in the heart of Notting Hill and running almost the entire length of the area, Portobello Road is vibrant and bohemian. The antique market is open on Saturdays, with the shops and stalls also open throughout the week. The Friends of Portobello Road's main aim is to maintain the unique character of the place, striving to keep big business chains out of the road as much as possible, and to this end they have been quite successful. The road also houses the Electric Cinema – one of the country's only two purpose-built buildings designed to show motion pictures.

What to shoot and viewpoints

This is a great place to shoot some interesting people, shops and stalls. Start with the open-air market under the Westway flyover to the north and wind down the road until you reach the crossroads with Chepstow Villas. Take time to observe the characters there – visitors and locals. And be sure to shoot the world famous Alice's with its vibrant red front. This quaint-looking shop sells an eclectic assortment of antiques, curios and toys. At the top of Portobello Road, and if you have a zoom, use it to capture the wonderful line of shop fronts and signs that lead and curve away

down the road. Note that some stalls request you make a donation towards a chosen charity in order to take pictures, so please respect their wishes.

How to get here

Depart at Ladbroke Grove station on the Circle and Hammersmith & City line, then exit the station and turn right, leaving the Tube line behind you. Walk about 50m until you reach Lancaster Road on your left. Take this road for about 100m and you'll arrive in Portobello Road. The number 7 bus from Oxford Circus station will take you to Westbourne Park Road, which is adjacent to Portobello Road.

Location Lat/Long: 51.52003, -0.20816
Location Postcode: W10 5TD
Underground & Lines: Ladbroke Grove: Circle, Hammersmith & City
Bus: 7, 23, 52, 452, 70, N7
Cycle Hire: All Saints Church, Blenheim Crescent

Accessibility

This location is all at street level and should present no issues.

Best time of year/day

The best time of year to visit is summer, when fine weather and long days offer the best light. The market is open six days a week: Monday to Saturday. Friday afternoons and Saturdays are the busiest times, so arrive around lunchtime to have room to shoot without distractions.

Opposite: A painted door in Portobello Road. Sony A6000, 16–50mm at 16mm, ISO 100, 1/160s at f/4. Oct.



ABOUT THE AUTHOR – GEORGE JOHNSON

Biography

George Johnson is a professional photographer who was born in London. Photography is in his blood: his great-great-grandfather was a professional landscape and portrait photographer in the late 19th century and both his parents were hobbyist photographers who introduced George to photography at the age of four.

George has been taking photography seriously for over 10 years, and his landscape and urban photographs have appeared in *Amateur Photographer*, *Digital Camera*, *Black and White Photography*, *Digital SLR Photography* and *Photography Week* magazines, as well as *National Geographic Traveller*.

He has also enjoyed considerable success in national photography competitions; his images have been commended several times in the prestigious Landscape Photographer of the Year competition.

George is an official contributor at Getty Images and his clients have included Microsoft, Boeing and Japan Airlines, as well as Visit Britain and Visit London.

When not out taking photographs, his time is spent either with his family or attending extremely loud heavy metal gigs at London's rock clubs.

George uses Canon and Sony cameras and lenses, and LEE Filters.

To find out more about George, his workshops or to buy prints visit: **www.syxaxis.com**



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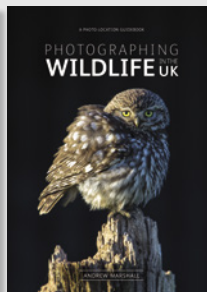
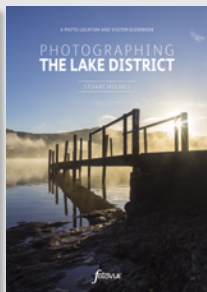
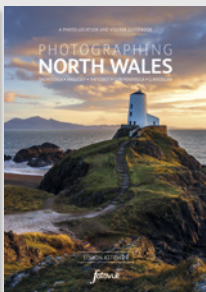
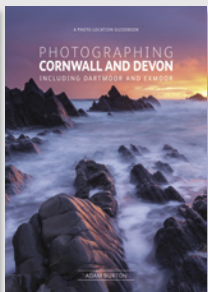
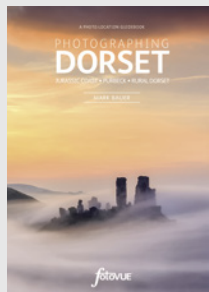
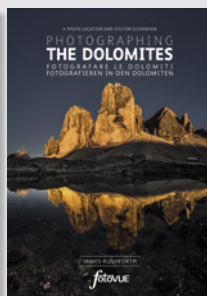
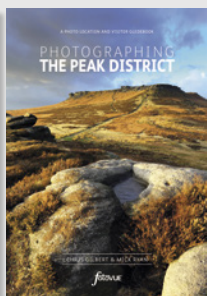
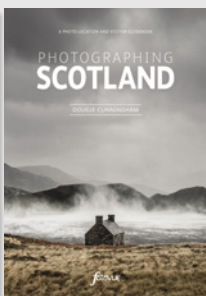
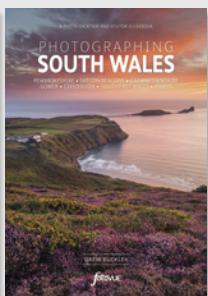
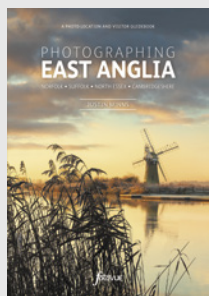
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Tre Cime di Lavaredo and the Milky Way in the Dolomites, Italy. Photograph by Alyn Wallace, author of the forthcoming PHOTOGRAPHING THE NIGHT SKY (published by fotoVUE). This location also features in PHOTOGRAPHING THE DOLOMITES by James Rushforth (published by fotoVUE).



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